

PCD2016/11/03

FORBES CENTER FOR THE PERFORMING ARTS  
JAMES MADISON UNIVERSITY

School of Music

*presents*

**Wind Symphony**

Stephen P. Bolstad, *conductor*

*Chad R. Reep, guest conductor*

*DJ Landoll, graduate conductor*

Thursday, November 3, 2016

8 pm

Concert Hall



There will be a 15-minute intermission.

## Program

*Overture to Candide* (1955/86)

Leonard Bernstein  
(1918-1990)  
trans. Clare Grundman

*Lullaby for Kirsten* (1985)

Leslie Bassett  
(1923-2016)

*Lullaby for Noah* (2008)

Joseph Turrin  
(b. 1947)

Chad R. Reep, *conductor*

*Octet* (1923)

Igor Stravinsky  
(1882-1971)

– Intermission –

*Concertino for Four Percussion and Wind Ensemble* (1997) David Gillingham  
(b. 1947)

DJ Landoll, *graduate conductor*

Caleb Pickering, Matt Rapiejko, Sam Sibert and Jacob Reeves, *soloists*

*Symphony No. 3 "Slavyanskaya"* (1950)

Boris Kozhevnikov  
(1906-1985)

I. Allegro Decisively

II. Tempo of a Slow Waltz

ed. John R. Bourgeois

III. Vivace

IV. Moderato - Joyously

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personal computers, and any other electronic devices.

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of this production is strictly prohibited  
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# JMU Wind Symphony Personnel

## FLUTE/PICCOLO

\*#Lydia Carroll - Jonesboro, GA  
\*#Jordan Frazier - Brentwood, TN  
Liza Inaba - Winchester  
Sara Zhu - Falls Church

## OBOE/ENGLISH HORN

Sarah Blevins (EH) - Allegahany Co.  
\*#Anthony Fortuna - Scranton, PA  
\*Laura Ruple - Harrisonburg

## BASSOON/CONTRA

\*Joey Figliola - Alexandria  
Seth Walker - Chesapeake  
Josh Ballinger (Contra) - Leesburg

## CLARINET

Noah Karkenny - Fredericksburg  
Jessica Myers - Howell, NJ  
Patrick O'Brien - Montclair  
Alison O'Bryan - Fairfax  
Chris Pennington (Eb) - Mechanicsville  
\*Allison Satterwhite - Mechanicsville  
Emily Swope - Fairfax Station

## BASS CLARINET / CONTRA

Tony Moran (Bass) - Fredericksburg  
Jessica Myers (Contra) - Howell, NJ  
#Sarah Wilson - Abingdon

## ALTO SAXOPHONE

Jocelyn Abrahamzon - Eldersburg, MD  
\*Corey Martin - Virginia Beach

## TENOR SAXOPHONE

Abby Smith - Charlottesville

## BARITONE SAXOPHONE

Joseph McNure - Smithfield

\* denotes principal/co-principal

# denotes graduate student

## TRUMPET

Kyra Hulligan - Leesburg  
Michael Parker - Colonial Heights  
Dylan Rye - Fairfax Station  
\*Robert Wollenberg - McGaheysville  
Andrew Wood - Alexandria  
Allie Woodbury - Alexandria

## HORN

Austin Frank - Fairfax  
#DJ Landoll - Cleveland, OH  
Lincoln Marquis V - Fredericksburg  
\*Zachary Nicely - Clifton Forge

## TROMBONE

\*Ryan Doherty - Chantilly  
Brian Junttila - Chantilly  
Nathan Michaels - Forest

## BASS TROMBONE

\*#Andrew Comparin - Ashburn

## EUPHONIUM

Allison Hunter - Fairfax Station  
\*#Phillip Marion - Philadelphia, PA

## TUBA

Mitchell Evans - Highland, MD  
\*Kai Smith - Fairfax

## PIANO

#Winton La - Vietnam

## HARP

Kelsey Broadwell - Roanoke

## PERCUSSION

\*#Caleb Pickering - Paris, TX  
Matt Rapiejko - Lynchburg  
Jacob Reeves - Herndon  
Alfonso Mitchell-Rios - Virginia Beach  
Sam Sibert - Woodbridge  
Steven Vereb - Sterling Park

The James Madison University Wind Symphony uses a rotational seating system to emphasize the importance of each performer. Therefore each section is listed in alphabetical order.

# Program Notes

## Overture to Candide

Leonard Bernstein always said he wanted to write "the Great American Opera." He probably came closest with *Candide* (1956), which he labeled "a comic operetta." Based on Voltaire's satirical novel of 1759, it chronicles the misadventures of Candide, a naive, pure-hearted youth, and his much more tough-minded sweetheart, Cunégonde. Although Candide has been taught by his tutor Dr. Pangloss (here Voltaire was taking a jab at the optimistic philosophy of his contemporary Gottfried Wilhelm Leibniz) that "all is for the best in this best of all possible worlds," throughout the story he is assailed by legions of man-made and natural disasters that sorely test this theory. Finally, older, a little wiser, he and the equally battered Cunégonde are reunited, with much more modest aspirations for their life together. For Bernstein, collaborating with the admired playwright Lillian Hellman, this story had contemporary relevance for an artificially happy post-war America, recently bedeviled by the McCarthy witch-hunts.

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had extolled its marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounce of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

From the very beginning, though, the Overture was a hit and swiftly became one of the most popular of all concert curtain-raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping, romantic one is Candide's and Cunégonde's love duet "Oh, Happy We," while the wacky, up-tempo music is from Cunégonde's fabulous send-up of coloratura-soprano arias, "Glitter and Be Gay."

*Program Note from Roanoke Symphony Orchestra, Oct. 2011*

## Lullaby for Kirsten

Born in Hanford, CA in January 1923, Leslie Bassett studied piano, trombone, cello and other instruments, and served as trombonist, composer, and arranger with the 13th Armored Division Band in the U.S. and Europe during World War II. Bassett did his graduate work at the University of Michigan with Ross Lee Finney before moving to Paris as a Fulbright fellow to study with Arthur Honegger and Nadia Boulanger. He later studied electronic music with Mario Davidovsky and with the Spanish-British composer Roberto Gerhard.

About the work, Bassett writes,

*Lullaby for Kirsten* was commissioned by the members of The University of Michigan Band in celebration of the birth of Kirsten, daughter of Prof. and Mrs. H. Robert Reynolds. The music floats on the border of consciousness using tonal ambiguity to create a lush dreamscape. The composer believed the work to be the first lullaby specifically written for winds, and tips his hat in the flute's last measure to Brahms's most famous lullaby. The premiere took place in Ann Arbor on October 4, 1985 under the direction of the honoree's father. Kirsten was present and seemed to approve.

*Program Note from Michigan State University, March 2015*

## Program Notes Continued

### Lullaby for Noah

*Lullaby for Noah* was composed for Noah Donald Koffman-Adsit and commissioned by Glen Adsit and the Hartt School Wind Ensemble. When Glen asked me to compose a lullaby for his son Noah I was completely taken with the idea. I wanted to write a piece that was simple and eloquent. As I composed this piece, I thought of that wonderful main theme of Elmer Bernstein's score for the film: *To Kill a Mockingbird* – how provocative and song-like – beautifully shaped and filled with a quiet melancholy. There is also a touch of melancholy in this lullaby and perhaps a longing for the innocence that once was our basic nature. "When I approach a child, he inspires in me two sentiments; tenderness for what he is, and respect for what he may become" – Louis Pasteur

*Program Note from Publisher*

### Octet

Stravinsky's *Octet for Wind Instruments* (commonly known simply as the "Octet") was written at a time in which the composer was beginning to experiment with more formal writing, a practice that would come to be known as "Neo-Classicism." Stravinsky himself detested the term, calling it "a much abused expression meaning absolutely nothing." The essence of neo-classicism is writing that is modern-sounding in its approach to harmony, rhythm, and counterpoint, yet is composed following the basic forms and ideals of the Classical period. Regardless of Stravinsky's personal opinions on the semantics of the style, it was clear that he was employing a more formal and structured method in his compositions, and like it or not, he was a Neo-Classicalist. Just a decade before he had burst onto the scene with his three nationalistic ballet scores, the last of which – *Rite of Spring* – had caused a near-riot at its premiere. Yet here Stravinsky was already abdicating the style that had brought him to fame, and was plunging into a new style, a style that never seemed to catch the public's fancy in the way his lush Romantic scores had.

The score was begun at Biarritz, France, in late 1922, and was completed in Paris on 20 May 1923. The original version was published by Edition Russe de Musique in 1924; a later revised version (edited by Albert Spalding) is still published by Boosey & Hawkes. The manuscript resides in the Stiftung Ryckenberg Winterthur. The premiere performance took place at the "Concerts Koussevitzky" in the Paris Opera House on 18 October 1923, with the composer conducting. Stravinsky decided to conduct the premiere performance partly due to the bad taste in his mouth from his experience with the premiere of *Symphonies of Wind Instruments* (in which he was unhappy with the way that Serge Koussevitzky interpreted the work), and partly because he did not want to risk another conductor "interpreting" a work for which – according to Stravinsky – there was no interpretation.

*Program Note by Nikki Pilato*

### Concertino for Four Percussion and Wind Ensemble

The original conception of this work, *Concertino for Four Percussion and Wind Ensemble*, was commissioned by the Oklahoma State University Wind Ensemble, Joseph Missal, conductor and Wayne Bovenschen, Professor of Percussion studies. The Concertino or "small concerto" seeks to exploit keyboard, membrane, and auxiliary percussion instruments with the marimbas, xylophone, timpani, vibraphone, and bass drums as the featured instruments, assisted by crash cymbals, suspended cymbal, tam-tam, bells, chimes, triangle, and hi-hat to enhance both the ensemble and the solo instruments.

Two thematic motives are used as a point of departure for this work. Both appear in the slow and mysterious introduction. The first, played by the marimbas, is dramatic and the second is

## Program Notes Continued

haunting and played by the vibraphone and bells. The following Allegro is structured similar to a rondo with recurrences of both themes interspersed by episodic sections. The first theme, however, is transformed into a very lively arpeggiated tune played by the xylophone and marimba. The coda is marked by a relentless rhythmic competition of two sets of bass drums which accompany the primary thematic material as first heard in the slow introduction. The work draws to a resounding conclusion when the second haunting theme is stated dramatically in tour de force by the brass.

*Program Note from University of Missouri Wind Ensemble, Dec. 2015*

### Symphony No. 3 "Slavyanskaya"

Boris Kozhevnikov (1906-1985) was a prolific composer of music for Soviet bands. He attended the Kharkov Music-Dramatic Institute, where he studied composition and conducting, graduating in 1933. He later attended the Military School of Music in Moscow. He was the conductor at several theaters and a faculty member of the Moscow Conservatory. He wrote a handful of orchestral works and over 70 pieces for Soviet military bands, including 5 numbered symphonies for band. His music was discovered by the west only after the collapse of the Soviet Union and the Iron Curtain in the 1990s. He is still much better known in Russia than anywhere else, although his Symphony no. 3, Slavyanskaya, enjoys popularity in the US thanks to an edition that former Marine Band commander John R. Bourgeois created for American bands in 1995.

Slavyanskaya is a fairly conventional Russian-sounding symphony in four movements. The first is at times aggressive and lyrical, opening with a strong F-minor declamation. The second is a slow waltz with an exuberant episode in its coda. A spritely piccolo solo opens the 3rd movement, a rondo that whizzes by at lightning speed. The fourth movement is an exuberant finale. Throughout the symphony, Kozhevnikov uses folk tunes from his native city of Novgorod as the sources of his melodic material. Although Kozhevnikov wrote Slavyanskaya in 1950, it did not receive its first performance in the US until the late 1990s.

The word "Slavyanskaya" in Russian (Славянская) appears to be nothing more than a proper name. It's also applied to a public square in Moscow, a fancy Radisson hotel also in Moscow, and a Russian brand of vodka.

*Program Note by Andy Pease for the University of Nevada-Las Vegas, Nov. 2013*

## Acknowledgements

**Chad R. Reep** for guest conducting the two lullabies.

**Additional players for Bassett, Turrin & Gillingham**

Bassoon: **Kevin Turnbull**

Trumpet: **Will Jones**

Horn: **Hunter Payne**

Bass Trombone: **TJ Low**

Percussion: **Marcia McCants & Joseph Ziemer**

## JMU Woodwind, Brass & Percussion Faculty

|                         |                  |
|-------------------------|------------------|
| Beth Chandler.....      | Flute            |
| Jeanette Zyko.....      | Oboe             |
| Sarunas Jankauskas..... | Clarinet         |
| Sue Barber.....         | Bassoon          |
| David Pope.....         | Saxophone        |
| Chris Carrillo.....     | Trumpet          |
| Ian Zook.....           | Horn             |
| Andrew Lankford.....    | Trombone         |
| Kevin J. Stees.....     | Tuba & Euphonium |
| Casey Cangelosi.....    | Percussion       |
| Laurel Black.....       | Percussion       |

## JMU Band Program Personnel

|                         |  |
|-------------------------|--|
| Stephen P. Bolstad..... | Director of Bands  |
| Scott D. Ridders.....   | Director of Marching Royal Dukes / Associate Director of Bands |
| Chad R. Reep.....       | Assistant Director of Athletic Bands                           |
| Connie Driscoll.....    | Administrative Assistant, Bands                                |
| Elizabeth L. Keene..... | Administrative Assistant, Bands                                |
| Paige Durr.....         | MM Graduate Assistant  |
| D.J. Landoll.....       | MM Graduate Assistant  |
| Sarah Wilson.....       | MM Graduate Assistant  |

## Upcoming Events

### November 2016

|  |  |
|--|--|
| Guest Artist – Jose Lopez, piano               | Sat., Nov. 5 @ 2 pm, Recital Hall*       |
| School of Music Auditions                      | Mon., Nov. 7 All Day, Forbes Center      |
| JMU Jazz Combos                                | Tues., Nov. 8 @ 7-9 pm, Artful Dodger    |
| <i>Candide</i> JMU Opera Theater – Don Rierson | Fri., Nov. 11 @ 8 pm, Mainstage Theatre* |
| <i>Candide</i> JMU Opera Theater – Don Rierson | Sat., Nov. 12 @ 8 pm, Mainstage Theatre* |
| <i>Candide</i> JMU Opera Theater – Don Rierson | Sun., Nov. 13 @ 2 pm, Mainstage Theatre* |
| JMU Guitar Ensemble – Adam Larrabee            | Mon., Nov. 14 @ 8 pm, Anthony-Seeger*    |
| JMU Jazz Combos                                | Tues., Nov. 15 @ 7-9 pm, Artful Dodger   |
| JMU Concert Band – Chad Reep                   | Tues., Nov. 15 @ 8 pm, Concert Hall*     |

\*These concerts provide student credit for MUS 195.

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